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CLEVELAND MUSEUM OF ART

management is to be congratulated upon the successful termination of the work.

The building, which is of marble construction, classic in design, is three hundred feet long and one hundred and thirty feet in width. It consists of a basement, a ground floor—comprising executive and utility rooms—and an upper floor for exhibition galleries. Plans for this building were drawn by the Cleveland firm of Hubbell & Benes.

Among the sources of income for the enlargement of the collections are the Dudley P. Allen Fund, left last September for the "purchase of works of art," and an anonymous gift of \$50,000 for the purchase of oriental art, to which is added an endowment of \$100,000. In carrying out the Allen bequest, although no restrictions were specified, it will be the policy of the museum to favor the purchase of representative American art.

NOTES

CHICAGOANS AT WASHINGTON — The two conventions, the American Association of Museums and the American Federation

of Arts, are scheduled to take place in Washington May 15-19 inclusive. The Art Institute has appointed the following delegates: Mr. Charles L. Hutch-

inson, Mr. Newton H. Carpenter, Mrs. Herman J. Hall and Miss Maude I. G. Oliver.

Mr. Carpenter will make an address on "How the Art Institute of Chicago has made itself useful to the public," before the American Association of Museums, whose general subject will be "How museums can increase their usefulness to the public."

Mrs. Hall will take part at the American Federation of Arts in the discussion concerning "The art museum in its relation to the public." Later she will attend the biennial congress of the General Federation of Women's Clubs in New York. She will address a group of members interested in the relationship between the people and the museum and will act as chairman of the Sub-art Committee. She already holds the official position of reference expert in the art department of the Federation board.

Miss Samuella Crosby, who delivered a lecture in Fullerton Hall during February on "The work of the Public School Art Society," has been asked to repeat this lecture on the program of the American Federation of Arts.

PLANS FOR THE CONVENTIONS—The focusing this year of the eleventh annual meeting of the American Association of Museums and the seventh annual convention of the American Federation of Arts in the same city, it is expected, will stimulate interest in their common cause and bring out a large attendance. The enrichment of society through the development of the individual in the practical affairs of life is the purpose of museum organization, and the promotion of the museum to its best possibilities is

the purpose of these stimulating yearly conferences.

Both programs will provide opportunity for visits to the new National Museum and the Corcoran gallery. The Museum, having found its exhibition of industrial art a successful feature of the American Federation of Arts convention last year, will hold a similar exhibition this year.

For the American Association of Museums, Miss Anna D. Slocum will conduct a symposium reviewing the progress in the coöperative experiment in teaching the "History of civilization."

At the American Federation of Arts the main subject will be "Art and the people," the idea being to make this a continuation of "Art education," the subject of last year. "Art museums," "People's institutions," "Civic art," and "Manufactories and workshops" are among the sub-topics for consideration.

The dinner on the evening of May 19 will conclude with remarks by eminent speakers representing all the branches of the fine arts. Provision also is made for various social entertainments during the session.

SUNDAY CONCERT PROGRAMS—During the last six years over one hundred and seventy-five thousand people have attended the Sunday afternoon concerts in Fullerton Hall, conducted under the auspices of the Chicago Woman's Club. Also during the last three years twenty thousand persons have listened to the Sunday evening concert programs, given under the same management. These concerts have been self-supporting. Feeling that they have demonstrated their value to the public, the Woman's Club has

BULLETIN OF THE ART INSTITUTE OF CHICAGO

now withdrawn and suggests that the Art Institute take up the work. The trustees have decided to do this for the coming year and, if successful, will probably continue.

On Sunday, April 30, the Society of American Musicians began a series of

Arthur Foote, May 21; "Piano trio—D. minor," Mendelssohn, May 28; "Piano trio," Cadman, June 4; "Piano trio," Smetana, June 11. The program for June 18 is not yet arranged.

In addition to the concerted numbers, each program will include a group of



GLORY OF THE MORNING, PACIFIC COAST—BY WILLIAM RITSCHEL
SPECIAL EXHIBITION

afternoon Chamber Music Concerts, which will last through June 18. These programs will include the following works: "Bagatelle for two violins, cello and melodeon," Dvorak, Sunday, May 7; "Quartette," Greig, and "Sonate for piano and violin," Rossiter G. Cole, May 14; "Sonate for piano and cello," Richard Strauss, and "Piano quartette,"

songs. As before, the performers will be chosen from professional circles.

PURCHASE BY LOCAL ART COMMISSION—From the recent exhibition of work by artists of Chicago and vicinity, the Commission for the Encouragement of Local Art made the following purchases, the first this season: "Brown

BULLETIN OF THE ART INSTITUTE OF CHICAGO

wall," Frederic Clay Bartlett; "White farm," Jessie Arms Botke; "Vacation," Karl A. Buehr; "Misty morning," Edward B. Butler; "Harvest time," J. H. Carlson; "The willows," J. Jeffrey Grant; "Spring green," Louis O. Griffith; "Blue and gold," Lucie Hart-

preciation of it by purchasing seventeen paintings, the largest number ever bought from a "one-man show" in the galleries.

RESIGNATION OF MR. BOUTWOOD—Mr. Charles E. Boutwood, an English



SNOWFALL IN THE WOODS—BY EVERETT L. WARNER
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1915

rath; "Pensive," E. Martin Hennings; "California rocks," Edward J. Holslag; "Silver mist," Carl R. Krafft; "Still-life," Grace Ravlin.

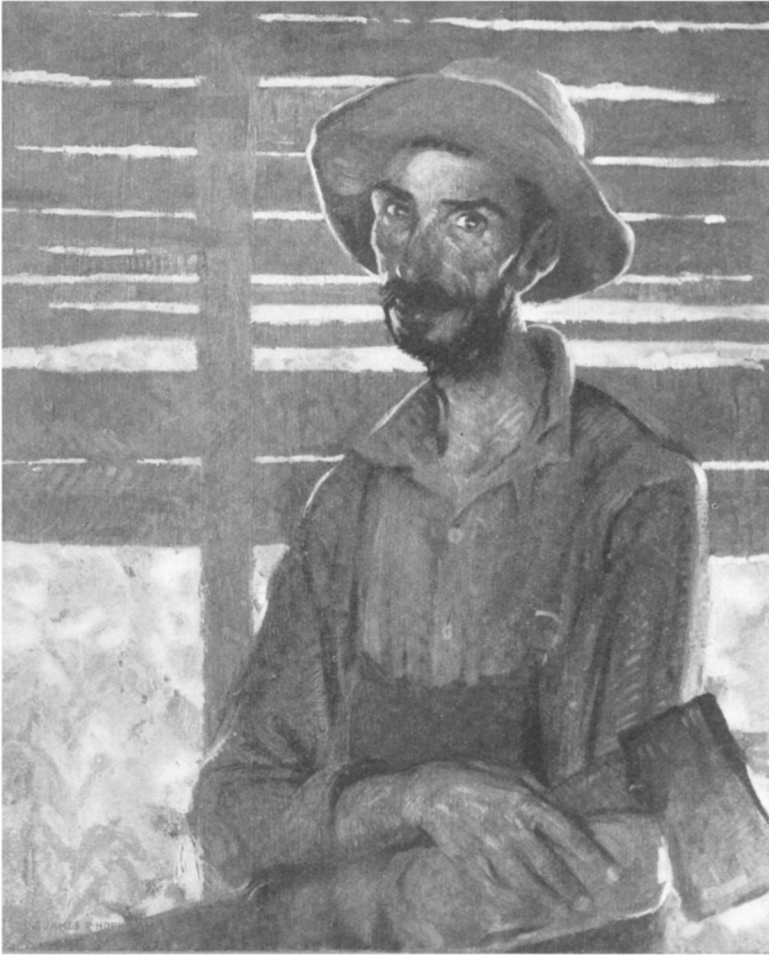
MR. FOSTER'S EXHIBITION—The recent exhibition by Mr. Ben Foster was one of the most satisfactory special exhibitions ever held in the Institute. The art lovers of Chicago showed their ap-

artist, who has resided in Chicago for the last twenty-five years, has resigned from the staff to make his home in England. Mr. Boutwood has taught in the Evening School the greater portion of his period of residence here. As a painter of genre, he is especially happy, and the collection of his work recently executed in Brittany was readily disposed of to Chicago collectors. Though he gives as-

BULLETIN OF THE ART INSTITUTE OF CHICAGO

surance that he will still visit the city at intervals, his loss, not only to the Institute as a teacher, but also to the Chicago Society of Artists, of which he was a prominent member, will be deeply felt.

has been at the head of the school a large part of the time since its organization and numbers among his former students many notable architects. Of recent years, his practice in the profession has grown



A KENTUCKY MOUNTAINEER—BY JAMES R. HOPKINS
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1915

RESIGNATION OF MR. SHATTUCK — Mr. Walter F. Shattuck, for twenty-five years instructor in the Department of Architecture, also has resigned. He

to such proportions, that he has found it increasingly difficult to continue in his charge at the Institute. Mr. Shattuck carries with him the good wishes of the

BULLETIN OF THE ART INSTITUTE OF CHICAGO

trustees both of the Art Institute and of Armour Institute of Technology as well as of numerous students under his instruction.

REQUEST FOR COSTUME AND STILL-LIFE SUPPLIES—The School of the Art Institute is constantly in need of picturesque gowns for its Costume Life

income from dues of associate members to purchase, from its annual exhibition, prints for the Print Department of the Art Institute. This year, from the exhibition held in March, nine etchings have been presented, as follows: "A Porta Borgna," by Celestino Celestini; "Baby Sequoia, Monterey," by Ernest Haskell; "The temple," by Bertha E.



ALONG THE RIVER—BY ARTHUR CRISP
"ROTARY EXHIBITION"

classes. Friends of the museum in times past have very kindly presented discarded evening and reception apparel for this purpose. The supply being practically exhausted at present, additional donations would be highly appreciated. Objects of copper, brass or pewter for the Still-life Department would also be welcomed.

NEW PRINTS ACQUIRED—The Chicago Society of Etchers for the past four years has set aside ten per cent of the

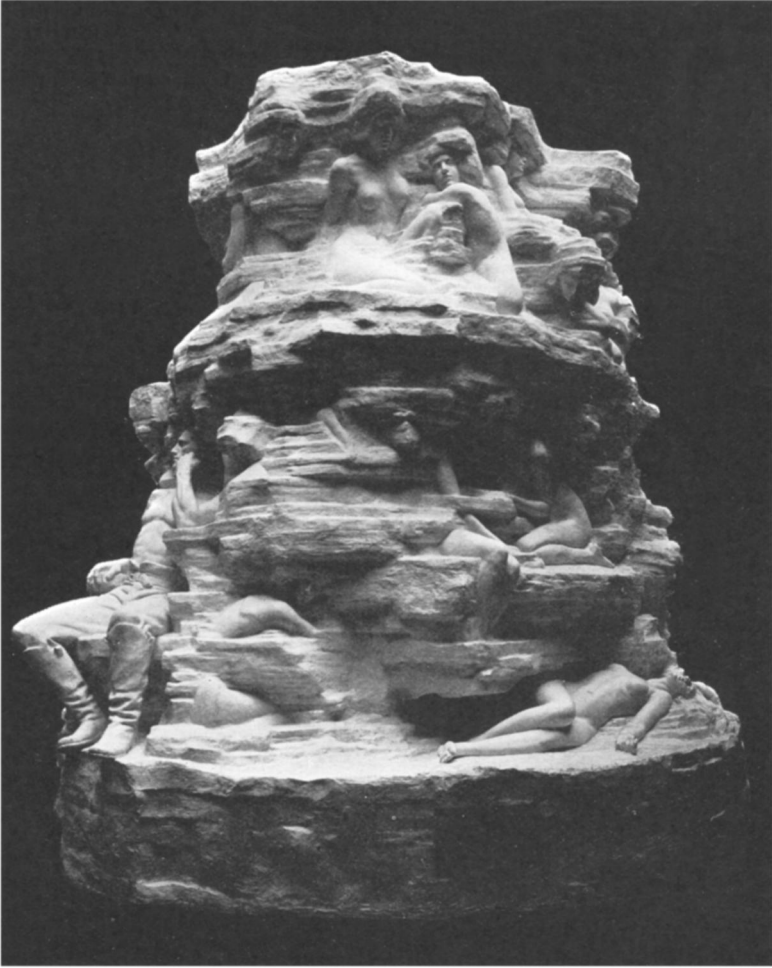
Jaques; "Bridge at Amsterdam," by John Marin; "Hotel d'Or," by B. J. O. Nordfeldt; "The marvelous mountain," by Roy Partridge; "Florentine shops," by Ernest D. Roth; "Petit portail de l'église St. Merri, Paris," by Otto J. Schneider; "Old houses, Prague," by J. C. Vondrous.

It is expected that space can soon be taken from the permanent collection in the Print Room, so that these new acquisitions, together with other modern etchings, may be placed on exhibition.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

MEMORIAL SERVICES FOR MR. MULLIGAN—Friends of Mr. Charles J. Mulligan assembled on the afternoon of March 30 in Fullerton Hall to offer ex-

Robertson, Mr. Charles Francis Browne and Mr. Lorado Taft. A large gathering of former, as well as present, students were in attendance.



SPIRIT OF THE MINE—BY CHARLES J. MULLIGAN

pressions of tribute in his memory. Mr. William O. Goodman presided and the following speakers made brief addresses: Mr. Newton H. Carpenter, Mr. William Jean Beauley, Mr. Samuel J. Kennedy, Mr. Ralph Clarkson, Mr. Donald

DEPARTMENT OF MUSEUM INSTRUCTION — During the month of March, 1,142 persons received instruction through the department. Of these 169 came on Sundays, and 267 of them were children from the public schools.